



香港中樂團

HONGKONG CHINESE ORCHESTRA

藝術總監：閻惠昌

ARTISTIC DIRECTOR: YAN HUICHANG

冠軍之夜

Champions
In
Concert
III

6/12/2025 (六 Sat) 晚上8:00pm

荃灣大會堂演奏廳

Tsuen Wan Town Hall Auditorium

www.hkco.org

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Hong Kong Chinese Orchestra is financially supported by
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Programme Highlights

Liza & Friends 摯友樂聚 VII 香港中樂團籌款晚會 HKCO Fundraising Gala



指揮：周熙杰
籌委會主席：汪明荃
籌委會聯合主席：曾鈺成
Conductor:
Chew Hee Chiat
Chair of fundraising committee:
Liza Wang
Co-Chair of fundraising committee:
Jasper Tsang

10/1/2026 (六 Sat) 晚上 7:15pm
香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

演出嘉賓包括一眾社會賢達及粵劇名伶尹飛燕與林穎施

華懋集團呈獻 Chinachem Group Presents 星燦 - HKCO 首席之夜 An Evening With HKCO Principals



24/1/2026 (六 Sat) 晚上 8:00pm
荃灣大會堂演奏廳
Tsuen Wan Town Hall Auditorium

指揮：周熙杰
環保高胡：黃心浩
柳琴：葛楊
笙：陳奕濼
敲擊：陸健斌
Conductor: Chew Hee Chiat
Eco-Gaohu: Wong Sum Ho
Liuqin: Ge Yang
Sheng: Chen Yi-wei
Percussion: Luk Kin Bun



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如演出曲目有兩個樂章／段落或以上，請於全首樂曲完畢後才鼓掌。

If the music contains more than one movement/section, kindly reserve your applause until the end of the work.

冠軍之夜 III

Champions In Concert III

6/12/2025 (六 Sat)

指揮：廖元鈺

Conductor: Liao Yuan-Yu

橙·太陽歌 (選自民族管弦樂組曲《七彩之和—第七樂章》) 張朝曲

Orange · Song of the Sun (From the Chinese Orchestral Suite, the seventh movement of Harmony of Colors) Zhang Chao

春華秋實 王雲飛曲

Spring Flowers and Autumn Fruits Wang Yunfei

交響詩 穆桂英掛帥 (第三屆國際中樂指揮大賽版) 中央樂團楊牧雲等曲 關迺忠編曲

Symphonic Poem Mu Guiying Leads Her Army to War (Version of The Third International Conducting Competition for Chinese Music) Yang Muyun et al of the Central Philharmonic Orchestra of China Arr. by Kuan Nai-chung

中場休息 Intermission

指揮：黃蔚傑

Conductor: Huang Wei-Chieh

音畫 流水 陳培勳曲

Symphonic Poem Flowing Water Chan Pui-fang

交響組曲 黔嶺素描，作品23 朱踐耳曲

Symphonic Suite Sketches of the Guizhou Ranges, Op. 23 Zhu Jian'er

第一樂章：賽蘆笙

The 1st movement: The Lusheng Festival Contest

第二樂章：吹直簫老人

The 2nd movement: The Old Man Who Plays the Vertical Xiao

第三樂章：月夜情歌

The 3rd movement: Serenade on a Moonlight Night

第四樂章：節日

The 4th movement: A Feastday



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香港中樂團

Hong Kong Chinese Orchestra

香港中樂團於 1977 年成立，素有「民樂翹楚」及「香港文化大使」之美譽。樂團經常獲邀於國際著名音樂廳及藝術節演出，足跡遍及歐洲、美洲、亞洲、澳洲、北極圈等多個國家及地方，被譽為當今國際舞台上具領導地位的大型中樂團。樂團編制分拉弦、彈撥、吹管及敲擊四個樂器組別，其中包括傳統和新改革的多種樂器。樂團的拉弦聲部於 2009 年全面使用由樂團研發的環保胡琴系列。演出的形式和內容包括傳統民族音樂和近代大型作品。樂團更廣泛委約各種風格及類型的新作，迄今委約或委編的作品逾 2,400 首。

樂團除了舉辦定期音樂會和藝術教育活動之外，亦秉持著與民同樂的精神，創辦「香港國際青年中樂節」及多個器樂節，與香港市民攜手締造了多個最多人同時演奏的健力士世界紀錄。樂團於 2003 年首創的香港鼓樂節已連續舉辦 20 年，成為一年一度萬眾期待的文化盛事，2020 年與考試及評核局合辦「國際中國鼓樂評級試」。

樂團一直為中樂傳承及發展努力耕耘，舉辦相關論壇及比賽，與盧森堡現代音樂協會合辦的「2013 國際作曲大賽」及 2017 年的「中樂無疆界—國際作曲大賽」等，為作曲家提供發表創作和交流的平台。樂團於 2011 年創辦全球首屆國際中樂指揮大賽，被譽為中樂發展史上的一個里程碑，至今共舉行四屆，樂團亦先後於 2011 年及 2022 年舉辦「國際中樂指揮高峰論壇」，多地專家、學者及樂團指揮應邀出席。

樂團積極透過數位方式和樂迷雲端連情，打破地域界限及場地限制，與市民以樂連心，2020 年舉辦首屆「網上中樂節」，更於 2021 年推出全球首個中樂「網上音樂廳」，此外亦製作逾千萬瀏覽率的 MV 系列，並率先於樂季小冊子融入 AR 技術，充分體現藝術、生活與科技互動的潮流。

香港中樂團在藝術、管治管理、藝術教育、市場推廣上皆獲各界高度評價及屢獲殊榮，包括《亞洲週刊》「2024 亞洲卓越品牌大獎」及「第十七屆藝術發展獎—藝術推廣及教育獎」等。樂團研製的環保胡琴系列除榮獲國家「第四屆文化部創新獎」（2012）外，更獲多個機構頒發環保及創意獎項，成就屢創新高。2025 年，樂團與觀眾攜手刷新了「累計最多人體驗環保胡琴系列」可持續發展（SDG）世界紀錄。同年，樂團於香港藝術發展局第十九屆香港藝術發展獎獲得藝術推廣及教育獎項。



香港中樂團於香港文化中心音樂廳
The HKCO at Hong Kong Cultural Centre Concert Hall

[詳細資料 Details](#)



Founded in 1977, the Hong Kong Chinese Orchestra has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. It is often invited to perform at famous venues and festivals all over the world, having covered Europe, North America, Asia, Australia and the Arctic Circle to date. It is therefore acclaimed as a leader among full-sized Chinese music ensembles in the international arena today. The Orchestra is set up in four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include both the traditional and the improved, new versions: the bowed-string section has been using the Eco-Huqin series developed by the Orchestra since 2009. The HKCO performs both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. It also explores new frontiers in music through commissioning over 2,400 new works of various types and styles, whether as original compositions or arrangements.

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many *Guinness World Records* for having the largest number of people playing musical instruments at the same time. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 20th year with no interruption in between, and has become a keenly-anticipated annual cultural event, in 2020, HKCO launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organised many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organised with the Luxembourg Society for Contemporary Music, and the ‘Chinese Music Without Bounds - International Composition Competition’ in 2017. They have been acclaimed as platforms for composers to publish their new works and for musical exchange. The ‘International Conducting Competition for Chinese Music’, an initiative launched by the HKCO in 2011 and the first ever in the world, has been acclaimed as a milestone in the historical development of Chinese music, the competition has been held for 4 times to date. Besides, HKCO organised ‘The International Symposium for Chinese Music Conducting’ in 2011 and 2022, experts, scholars and orchestra conductors from various countries and regions attended.

HKCO is actively striving to connect with music lovers digitally via Cloud and linking hearts with activities online, the Orchestra held the first ‘HKCO Net Festival’ in 2020 and launched the ‘Net Concert Hall’, the first ever online Chinese Music Gallery in the world, in 2021. The Orchestra also produced music videos series and became the first to incorporate AR technology into its season brochure, embodying the trend of merging art, life and technology.

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion, which includes ‘2024 Asia Excellence Brand Award’ from *Yazhou Zhoukan* and ‘The 17th Hong Kong Arts Development Awards - Award for Arts Promotion and Education’ etc. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra. In 2025, HKCO and the audience together set a new world record for the Sustainable Development Goal (SDG) of ‘the most people experiencing the Eco-Huqin Series’. In addition, HKCO received the Award for Arts Education in school at The 19th Hong Kong Arts Development Awards, organized by the Hong Kong Arts Development Council.

樂團獲邀於歐洲巡演，其中匈牙利布達佩斯藝術皇宮音樂會更獲世界古典音樂最大在線平台 Medici.tv 全球同步直播。
The HKCO was invited to tour in Europe, in which, the concert held at Hungary’s Műpa Budapest was live streamed globally by Medici.tv,
the world’s leading online platform for streaming classical music.





閻惠昌 藝術總監兼終身指揮

Yan Huichang

Artistic Director and Principal Conductor for Life

自1997年6月起履任香港中樂團。

1987年獲頒授中國首屆專業評級國家一級指揮。

對文化發展的貢獻獲各地政府予以表揚，包括新加坡政府「2001年文化獎」、香港特別行政區銀紫荊星章、台灣2018傳藝金曲獎最佳指揮獎、國際演藝協會2022年卓越藝術家獎及第十七屆香港藝術發展獎－傑出藝術貢獻獎等。

閻氏現應聘為上海音樂學院中國民族管弦樂研究中心主任及指揮系教授、香港演藝學院榮譽院士，並擔任多間音樂院校客席及特聘教授、陝西省廣播電視民族樂團榮譽音樂總監、中央民族樂團終身榮譽指揮。於2013－2017年應邀出任臺灣國樂團音樂總監，創立「青年指揮培訓計畫」，為台灣國樂界培養指揮人才備受肯定。

閻氏帶領香港中樂團創下多個中樂發展的里程碑，

其藝術成就更獲各界肯定。他全方位拓展香港中樂團，推動委約作品；積極與不同界別互動，探索交融；領導發展樂器改革；倡議創立全球首個中樂樂隊學院；於香港演藝學院開設中樂指揮碩士課程；倡議舉辦及主持多次中樂國際研討會及高峰論壇；創辦全球首個國際中樂指揮大賽，被中國音協主席趙季平譽為「中國音樂發展史上的里程碑」。

閻氏師從著名指揮家夏飛雲、作曲家胡登跳、何占豪等教授，

於1983年以優異成績畢業於上海音樂學院，隨即受聘為中國中央民族樂團首席指揮。除中樂指揮外，他亦曾獲邀客席指揮中國交響樂團、北京交響樂團、上海交響樂團、深圳交響樂團、廣州交響樂團等。閻氏亦為活躍作曲家，創作樂曲屢次獲得國家大獎。



詳細資料 Details

Yan Huichang has been with the Hong Kong Chinese Orchestra since June 1997.

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from the governments of different lands in honour of his contribution to the development of culture, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan, 2022 Distinguished Artist Award by the International Society for the Performing Arts and the 17th Hong Kong Arts Development Awards – Award for Outstanding Contribution in Arts etc.

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music and Professor of its Conducting Department, Honorary Fellow of The Hong Kong Academy for Performing Arts, Guest and Distinguished Professor at many music schools, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra and Permanent Honorary Conductor of the China National Traditional Orchestra. Maestro Yan was appointed Music Director of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017 and started the 'Youth Conductor Training Program'. His contribution to nurturing conducting talents in Chinese music in Taiwan is widely recognised.

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music. He launched the Orchestra into omni-directional growth, started the system of commissioning new works, actively entered into mutually beneficial partnerships with crossover disciplines, spearheaded instrumental reform and the establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy. Yan created the Master of Music in Conducting for Chinese Orchestras programme at the HKAPA. Also, he took the lead to organise international symposia and forums on Chinese music, and hosted the first ever 'International Conducting Competition for Chinese Music' in the world which was commended by Zhao Jiping, Chairman of the Chinese Musicians' Association, as 'a milestone in the history of development of Chinese music'.

After graduating from the Shanghai Conservatory of Music in 1983 under the tutorship of renowned conductor Xia Feiyun, and famous composers Hu Dengtiao and He Zhanhao, Yan was appointed Principal Conductor of the China National Orchestra. In addition to Chinese music conducting, Yan has also conducted Western symphony orchestras such as the China National Symphony Orchestra, Beijing Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra etc. Yan is also actively engaged in composition, and many national awards with his works.



香港中樂團
HONG KONG CHINESE ORCHESTRA

使命宣言 Mission Statement

香港中樂團齊心致力於奉獻卓越的中樂藝術，
緊貼時代脈搏，發揮專業精神，追求音樂至高境界，
成為香港人引以為榮的世界級樂團。

Hong Kong Chinese Orchestra is united in its commitment to offering excellence in Chinese music. With a contemporary momentum and a professional spirit, we aim to strive for the peak in music and attain the status of a world-class orchestra that is the pride of Hong Kong people.



樂韻繞樑 分享當下一瞬 Share the echoing moments

觀眾可於每首樂曲謝幕時拍照

演奏中之相片可於香港中樂團Facebook專頁及官方網頁下載

Audience can take photos at the end of each piece of music, while concert photos can be downloaded from HKCO's Facebook and website.

場地規則

各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。

在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。

多謝各位合作。

House Rules

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium.

Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance.

Thank you for your kind co-operation.



觀眾問卷調查

謝謝您蒞臨觀賞香港中樂團的演出。希望閣下能花少許時間填寫這份問卷，為我們提供寶貴的資料及意見，以便樂團日後為您提供更精彩的節目。謝謝！

Audience Survey

Thank you for coming to the HKCO concert. Please tell us your opinion and suggestions by completing this survey, so that we can further improve our performance in the future. Your feedback is highly appreciated. Thank you.



廖元鈺 指揮

Liao Yuan-Yu Conductor

澳門中樂團駐團指揮、第三屆國際中樂指揮大賽冠軍。當代備受矚目的青年指揮之一，憑藉熱情的能量與開放的藝術視野，積極活躍於樂壇。2021 至 2025 年間任四川交響樂團駐團指揮及天姿國樂常任指揮，並於近年出任四川無量雲享映畫傳媒有限公司音樂總監，積極策劃新型態樂團的建構，致力打造不設邊界與編制的多元融合樂團。

近年來亦涉獵現代音樂領域，曾於第二屆杭州現代音樂節指揮四川交響樂團獨奏家室內樂團演出。亦多次參與亞洲作家聯盟舉辦之音樂會，並於其 50 週年系列展中擔任閉幕式指揮。2019 年，與瑞士巴塞爾管弦樂團 - Decibells 打擊樂團共同策劃音樂節，擔任策展人暨指揮，首度促成中樂團與歐洲打擊樂團的深度合作。

廖氏深信教育的力量能夠激勵與提升自身，對樂團教育始終懷抱熱情。2022 年起受邀擔任成都樹德中學音樂總監暨指揮，推動樂團制度化與專業化發展，屢次帶領樂團榮獲一等獎佳績。廖氏相信指揮的本質是「熱情感染熱情、生命影響生命」。他以「用心走過，才值得回憶」自勉，珍視每一次與樂團共創的歷程，始終以全心投入的姿態走上舞台，讓音樂成為與世界對話的方式。一路走來，心懷感恩，曾師從顧寶文、張佳韻、丁嘉种及梶間聡夫等名師，所受啓迪與教誨奠定了他在指揮與音樂審美上的堅實根基。

* 承蒙澳門中樂團批准參與是次活動

Resident Conductor of the Macao Chinese Orchestra, Liao Yuan-Yu is recognised as one of the most prominent young conductors. Liao is also The Champion of the Third International Conducting Competition for Chinese Music. With passionate energy and an open artistic vision, he has been actively engaged in the music scene. From 2021 to 2025, he served as Resident Conductor of the Sichuan Symphony Orchestra and Principal Conductor of Tianzi Chinese Music, and in recent years also as Music Director of Sichuan Wuliang Yunxiang Film and Media Co., Ltd. In these roles, he has actively promoted the development and planning of innovative orchestra models, dedicated to creating versatile, cross-genre ensembles without boundaries in instrumentation or formation.

In recent years, Liao has also actively explored the field of contemporary music. He conducted the Sichuan Symphony Orchestra Soloists' Chamber Ensemble at the 2nd Hangzhou Contemporary Music Festival. He was frequently invited to perform at concerts organised by the Asian Composers League, including serving as conductor for the closing concert of its 50th anniversary series. In 2019, he co-curated and served as Chief Conductor for a music festival jointly organised with the Basel Symphony Orchestra – Decibells Percussion Ensemble from Switzerland, marking the first in-depth collaboration between a Chinese orchestra and a European percussion ensemble.

Firmly believing in the transformative power of education, Liao has always nurtured a deep passion for orchestral training. Since 2022, he has been the Music Director and Conductor of Shude High School in Chengdu, where he actively promotes the institutional and professional development of the school orchestra, leading it to repeatedly win First Prizes at many Arts Festivals. Liao believes that the essence of conducting lies in “touching emotions and inspiring lives through life itself”. His motto, “Only when you walk with heart will it be worth remembering”, reflects his respect for every collaborative journey with an orchestra. He continues to pursue the true meaning of music and takes to the stage with wholehearted dedication, making music his way of conversing with the world. Throughout his musical journey, he is grateful for being trained under several renowned maestros, including Ku Pao-wen, Chang Chia-yun, Chang Chia-chung, and Fusao Kajima, laying a solid foundation for his conducting skills and musical aesthetics.

* Appearance by kind permission of Macao Chinese Orchestra



黃蔚傑 指揮

Huang Wei-Chieh Conductor

第四屆國際中樂指揮大賽冠軍，同時獲得最受觀眾喜愛大獎、最受媒體喜愛大獎。畢業於臺南藝術大學中國音樂學系七年一貫制，在校期間指揮受啟蒙導師顧寶文教授指導。2021年考入上海音樂學院全日制碩士班，隨香港中樂團藝術總監兼終身指揮閻惠昌學習民族管弦樂指揮。

2025年「國家藝術基金」青年指揮人才培訓項目正式學員。2014至2021年，黃氏擔任蘇州民族管弦樂團、新竹青年國樂團、台灣愛樂民族管絃樂團演奏員，並多次參與由臺灣國樂團及香港中樂團舉辦之指揮研習營及大師班，隨總導師閻惠昌及葉聰學習。亦曾入選中國民族管絃樂協會國家藝術基金「民樂指揮人才」培養項目學員。在2018年臺灣國樂團舉辦「菁英爭揮—NCO指揮新秀選拔」獲得第二名及最佳魅力台風獎。

2022年臨危受命完成台南樂集《樂說大地》製作，在其新創作五首協奏曲及兩首樂隊作品中，黃氏循規蹈矩的排練風格，音樂處理小至聲部細微音色，大至樂隊氣勢張力，充滿靈性朝氣的音樂詮釋，將舞台渲染及表現充分發揮獲得廣大迴響。

The Champion of the Fourth International Conducting Competition for Chinese Music, Huang Wei-Chieh also received the awards of Audience's Favourite and Media Choice Award in the competition. Graduated from a seven-year program at the TNNUA Chinese Music Department, mentored by Ku Pao-wen. In 2021, Huang enrolled in the full-time Master's Program of the Shanghai Conservatory of Music, studying the Conducting of Chinese Orchestral Music under Yan Huichang, Artistic Director and Principal Conductor for Life of the Hong Kong Chinese Orchestra.

In 2025, Huang became the official member of Young Conductors Training Programme under 'China National Arts Fund'. From 2014 to 2021, Huang performed in the Suzhou Chinese Orchestra, Hsinchu City Youth Chinese Orchestra, and the Taiwan Philharmonic Chinese Orchestra. Huang has participated in several conducting training camps and master classes held by the NCO and Hong Kong Chinese Orchestra, receiving training from Head Instructor Yan Huichang and Tsung Yeh. Huang was also inducted as a student into the 'Program to Develop Conductors of Chinese Orchestral Music' sponsored by the China National Arts Fund. In 2018, Huang earned second place and received the Most Charming Taiwanese Style award at the 'Young Conductors – NCO New Conducting Talent Selection' event held by the NCO.

In 2022, Huang was entrusted with production of the 'Beautiful Music On Our Land' concert for Tainan Chinese orchestra. In these five new concertos and two orchestral pieces, Huang's disciplined rehearsal style and meticulous control of the dynamics from the quietest moments to the passages of greatest tension and energy resulted in an interpretation that was overflowing with spirit, fully utilising the potential of the orchestra and invoking a broad response.

橙·太陽歌 (選自民族管弦樂組曲《七彩之和—第七樂章》) 張朝曲

太陽之所以有絢麗光芒，因為她有七種色彩。只有和而不同的七色並列，才能勃發出七彩光芒。

作曲家張朝出生在多民族聚居的雲南，從小受當地各族音樂的陶冶，後來他又面向全國汲取各地民族音樂的養分，之後又重返雲南，發現雲南音樂有一道獨特的「光」！通過數十年對雲南歷史、文化、藝術的研究以及對雲南各民族音樂的挖掘、整理、創作中，發現、總結和悟出了這道「光」是雲南民族文化中最可貴和最燦爛的精神。最可貴的是，數千年來雲南沒有發生過大戰爭，是和平之地！最燦爛的是，這裡居住著本土及遷徙而來的許多少數民族，數千年來他們沒有被某民族同化，是和諧之地！相互的尊重不僅使各民族保留了自己獨特的文化，而且還保留了許多優秀的中華傳統文化。這道凝聚著各民族文化力量而勃發出來的光芒是和平帶來的。所以張朝認為雲南是中華「和」文化的重要代表，是世界和平的楷模！雲南稱為「七彩雲南」的本質就在於此。作品基於這個思想創作而成。

《橙·太陽歌》(彝族)

歡樂的凱歌。彝族風格。表現了太陽的兩個精神：光、熱。只有和而不同的七色並列，才能勃發出七彩光芒。讓我們共用溫暖，這是一種歡欣鼓舞的力量，是充滿了愛的歡樂。

— 張朝

春華秋實 王雲飛曲

春日之花，秋日之實。汗水的印記不會消逝，點點滴滴匯流成河。奉獻雖不計回報，但終將結出碩果。作品是為各行各業辛勞付出的人們譜寫的一首讚歌。

交響詩 **穆桂英掛帥**（第三屆國際中樂指揮大賽版） 中央樂團楊牧雲等曲 關迺忠編曲

交響詩《穆桂英掛帥》是描寫古代女英雄穆桂英奮勇掛帥、浴血抗敵、保衛國家江山的歷史故事。樂曲以京劇音樂為基本素材。全曲共分四個部分：

一、引子

這裡選用了「點絳脣」、「水龍吟」等曲牌，「四擊頭」鑼鼓點及青衣的「西皮倒板」唱腔，以吹管樂的組合音調揭開了故事的序幕。

二、天波府憶往事

先在弦樂上以「南梆子」、「西皮二簧」等青衣唱腔及過門中的素材變化發展，奏出了穆桂英的主題。接著進入一段對往事——英年掛帥、大破天門、衝鋒陷陣等景象的回憶。然後是主題的再現，結束在深深的沉思中。

三、遼兵入侵

1. 入侵——這個樂段突出了打擊樂的特性，表現入侵者的猙獰面目及鐵蹄縱橫燒殺掠奪的景象。
2. 老百姓的痛苦和悲憤——以曲牌「哭相思」發展的曲調，充分發揮弦樂的合奏性能，奏出黎民百姓的痛苦心情。接著以「高撥子」為基礎，表示人們化悲痛為力量。

四、掛帥出征

1. 獨白——從穆桂英主題發展的宣敘調，引出青衣的「西皮散板」與「流水板」的唱腔，表現穆桂英內心的激越氣概：「我不掛帥誰掛帥，我不領兵誰領兵。」
2. 升帳掛帥——在擂鼓與號角聲中，樂隊奏出雄偉的主題及「點絳脣」的曲牌，表示穆桂英升帳掛帥、點將。接著是「柳青娘」和「高撥子」的變化，十分有力地奏出「哭相思」曲牌，表示軍心振奮以及百姓對統帥的擁戴和齊心抗敵的心情。
3. 出征——穆桂英統率三軍，在金鼓齊鳴中，浩浩蕩蕩往赴疆場。

* 本首樂曲使用之特色樂器：京胡（魏冠華）、京二胡（張宇慧）

音畫 流水 陳培勳曲

創作本曲的靈感來自古琴曲《流水》*，作者藉著描寫各種流水形態，去抒發本身對祖國河山的熱烈情懷。全曲以滾滾流水的音型配上抒情婉轉的歌頌主題，對波濤洶湧及川流不息情景的著意描繪，是全曲的高潮。

作者把情和景的描寫繁密結合在一起，銳意將山水細流及波濤滾滾的聲勢和動態藝術性概括起來，去歌頌祖國的壯麗山河。樂曲的引子和結尾的氣氛都見凝重、嚴峻和肅穆，用以顯示高山峻巔和雲霧繚繞的宏偉情景，一如詩人所說的：

峨岷高萬丈，夔巫鎖西風，江流關不住，眾水盡朝東。

— 陳毅《詠三峽》

* 此曲取材於「伯牙鼓琴遇知音」的故事，相傳為伯牙所作，言其志在高山，仁者之樂也；志在流水，智者之樂也。最初《高山》、《流水》本為一曲，至唐代才分作兩曲，至宋代又分為若干段數。明清以來經不少古琴家的加工，更臻完美，可說是中國歷代古琴家的集體創作。

** 此曲由香港中樂團委約創作，並於1986年9月在香港大會堂音樂廳舉行的「和平之歌」音樂會世界首演，客席指揮葉惠康。

交響組曲 黔嶺素描，作品 23 朱踐耳曲

1981年我到貴州省黔東南苗族侗族自治州的四個縣的鄉間去，在那夢幻般多姿多彩的農家生活中，在那迷人醉人的原始音樂中，獲得了嶄新的創新靈感，於是寫成這套組曲。原為交響樂隊而作，2007年改編為中樂隊合奏。共分四個樂章：

第一樂章：賽蘆笙

侗族人的蘆笙比賽盛會，每村都派蘆笙隊參加，各吹各的調，氣勢雄渾，山谷震盪。本曲分別以三組不同音色類的樂器，代表三個蘆笙隊，重重疊疊，音響豐富，熱烈有趣。

第二樂章：吹直簫老人

苗族的直簫，圓潤幽雅，民間老藝人仿佛深深陶醉在畢生的回憶之中。

第三樂章：月夜情歌

取材於侗族的琵琶歌。這是一種獨特的調式，優美而別有風味。

第四樂章：節日

農曆八月半是苗族的「吃新節」（吃新收割的穀子）。人們歡樂起舞，慶祝豐收。樂曲的中段，在七拍子（7/4）的蘆笙曲的背景下，響起一曲苗族的「飛歌」。

—朱踐耳

Orange · Song of the Sun (From the Chinese Orchestral Suite, the seventh movement of Harmony of Colors) Zhang Chao

The radiance of the sun comes from its seven colors. Only when these seven colors, which are all different but when come together, do they form a harmony that shines forth.

The composer was born in Yunnan, a place famous for its diverse ethnicity. He was therefore under the influence of the music and sounds of the minority groups from a young age. Later he went to various parts of China to assimilate the vernacular features of local and ethnic music before he returned to Yunnan, where he made an interesting discovery, and that is, Yunnan music is imbued with a unique 'light'. After decades of research on the history, culture and the arts of Yunnan, he also excavated, compiled and wrote about the music of its various tribes. He came to the realisation that 'light' is the most valuable, most radiant spirit of the ethnic culture of Yunnan. Furthermore, for thousands of years, there was no major war in Yunnan, it is therefore a land of peace. The locals and the diaspora coming in to resettle there have not been socially homogenised by a particular ethnic group and retained their character. In other words, this is a place of great harmony. Through mutual respect, the ethnic groups have been able to retain their unique cultures, including many outstanding traditional cultural features of the Chinese. The consolidated cultural force that emits light comes from harmonious existence. That is why the composer regards Yunnan as the representative of 'harmony' in Chinese culture, and the role model of world peace. Such a conceit gives birth to this work.

Orange - Song of the Sun (Yi people)

A triumphant ode of joy. Yi style. The music celebrates the sun's dual essence: light and warmth. Only through the harmony of diverse colors can emerge radiant brilliance. It invites us to share in warmth, a jubilant power brimming with love and delight.

- Zhang Chao

Spring Flowers and Autumn Fruits Wang Yunfei

Spring's blossoms give way to autumn's harvest. The marks of hard work never fade; every drop of sweat gathers and flows like a river. Though dedication seeks no reward, it will in time yield abundant fruits. This piece is written as a hymn to all who are making every effort in their various walks of life.

Symphonic Poem **Mu Guiying Leads Her Army to War**

(Version of The Third International Conducting Competition for Chinese Music)

Yang Muyun et al of the Central Philharmonic Orchestra of China

Arr. by Kuan Nai-chung

Mu Guiying Leads Her Army to War is a symphonic poem that tells the story of a heroine of great courage, Mu Guiying. It traces how she assumes command and goes into the battlefield in direct confrontation with the enemy, in a patriotic bid to protect her country. The music from Peking Opera forms the basis of the work. The symphonic poem is in four sections:

1. Introduction

The story opens with the wind instruments playing traditional set tunes of Dian-Jiang-Chun and Shui-Long-Yin, the percussive points of Si-Ji-Tou, and the vocal style and pattern of xipi-daoban originally sung by an actor in the qingyi (virtuous female) role.

2. Recalling the Past at the Yang Residence

The strings play an aria sung by the qingyi in Nan-Bang-Zi and xipi-erhuang tunes. This forms the theme of the titular heroine. She recalls the major moments in her life – when she was appointed commander at a young age, her triumphant thwarting of the enemy's Tianmen formation, and other scenes of fighting on the battlefield – as the main theme reappears to take her further into her memories.

3. The Liao Army's Invasion

- (1) The invasion – The percussion is given a high profile in this section to depict the atrocities of invaders as they rob, kill and burn.
- (2) The devastated common folks – The melody is based on two set tunes, Ku-Xiang-Si and Gao-Bo-Zi, reinterpreted through the orchestra. The people are suffering, but soon they turn their devastation into joint forces.

4. Assuming Commandership and Going to War

- (1) A soliloquy – A recitative is developed from the Mu Guiying theme, which is formed by the xipi-sanban and liushuiban vocal passages of the qingyi (virtuous woman). The high-flung emotions of the heroine being left with no choice but to accept the gargantuan task of leading the army to war are vividly expressed.
- (2) At the marshal's tent – In an awe-inspiring fanfare of drumbeats and horns, the magnificent theme on the set tune of Dian-Jiang-Chun emerges. It is Mu Guiying at the marshal's tent after she has been appointed chief commander of the expedition. A muster roll is called, and generals are assigned to their squadrons. Then a variation on Liu-Qing-Niang and Gao-Bo-Zi, with a powerful rendition of the Ku-Xiang-Si set tune, makes for a solidarity pledge as the army prepares for war. The common folks also pledge for solidarity in the war against the enemy, and they show their love and support of the heroine.
- (3) Going into the battle – Led by Mu Guiying, the army sets forth on its expedition to the front in a rousing sendoff of bugles and drums.

*The exotic instruments used in this piece: Jinghu (Ngai Kwun Wa), Jingerhu (Zhang Yuhui)

Symphonic Poem **Flowing Water** Chan Pui-fang

Inspired by a *qin* tune of the same title*, the composer expresses his love of his native land through a description of the various forms of water running and flowing. The eulogizing theme is vividly brought out by the recurrent motif of flowing water throughout the work. The melody reaches its climax with detailed and highly focused depiction of breakers or quietly flowing brooks and rivers.

Sights, sounds and emotions are brought together in a bounteous land called China. The music opens and ends with a majestic solemnity that depicts the scaling mountain ranges enveloped by clouds and mist, as a poet conceives in the poem On the Three Gorges:

Mount E and Mount Min are
as high as ten thousand zhangs
Gap Wu retains the west wind.
But the flow of the river cannot be restrained
And all streams flow towards the east.

- Chen Yi

* The background story to this piece was attributed to Boya of the Spring and Autumn Period. A master player of the qin, he found a soul mate in the woodcutter Zhong Ziqi. He adopted the Confucian concept that people of selfless virtue enjoy the mountains, and people of wisdom enjoy the waters. So the music actually originated as Gaoshan Liushui (High Mountains and Flowing Water) in one piece. By the Tang Dynasty, it was divided into two works. Then by the Song Dynasty, it was further divided into several sections. The qin masters of the following Ming and Qing periods had also contributed their interpretations to perfect the piece. It is therefore a collective work of qin players of numerous generations in China.

** The music was commissioned by the HKCO and premiered in September 1986 at the 'Song of Peace' concert held at the Hong Kong City Hall Concert Hall, guest conducted by Yip Wai-hong.

Symphonic Suite **Sketches of the Guizhou Ranges, Op. 23** Zhu Jian'er

In 1981, I went to live among the Miao and the Dong people in the four prefectures in the Qiandongnan Miao and Dong Autonomous Region of Guizhou Province. It was an idyllic experience, the pastoral bliss and the captivating indigenous music inspiring in me so many new ideas for writing music. The result was this symphonic suite. Originally composed for western symphony orchestra, I re-arranged it for Chinese orchestra in 2007. The music is in four movements:

The 1st movement: The Lusheng Festival Contest

The lusheng is a reed instrument made up of multiple bamboo pipes of various lengths. The Lusheng Festival of the Dong minority is a popular occasion in which each village would send a lusheng team to compete in the contest. The mountains and valleys reverberate with the sounds of lusheng bands, each tuned to their own. The music employs instruments of three different timbres to represent three competing teams. As they play, the overlapping notes produce a rich acoustic effect and conjure up a vibrant, fun-filled scene.

The 2nd movement: The Old Man Who Plays the Vertical Xiao

The xiao used by the Miao minority has a smooth round tone. The old musician is absorbed in his playing, deeply immersed in reminiscences of his past.

The 3rd movement: Serenade on a Moonlight Night

Inspired by the 'pipa ballad singing' genre of the Dong minority, the music is in a unique mode which gives it character and lyrical appeal.

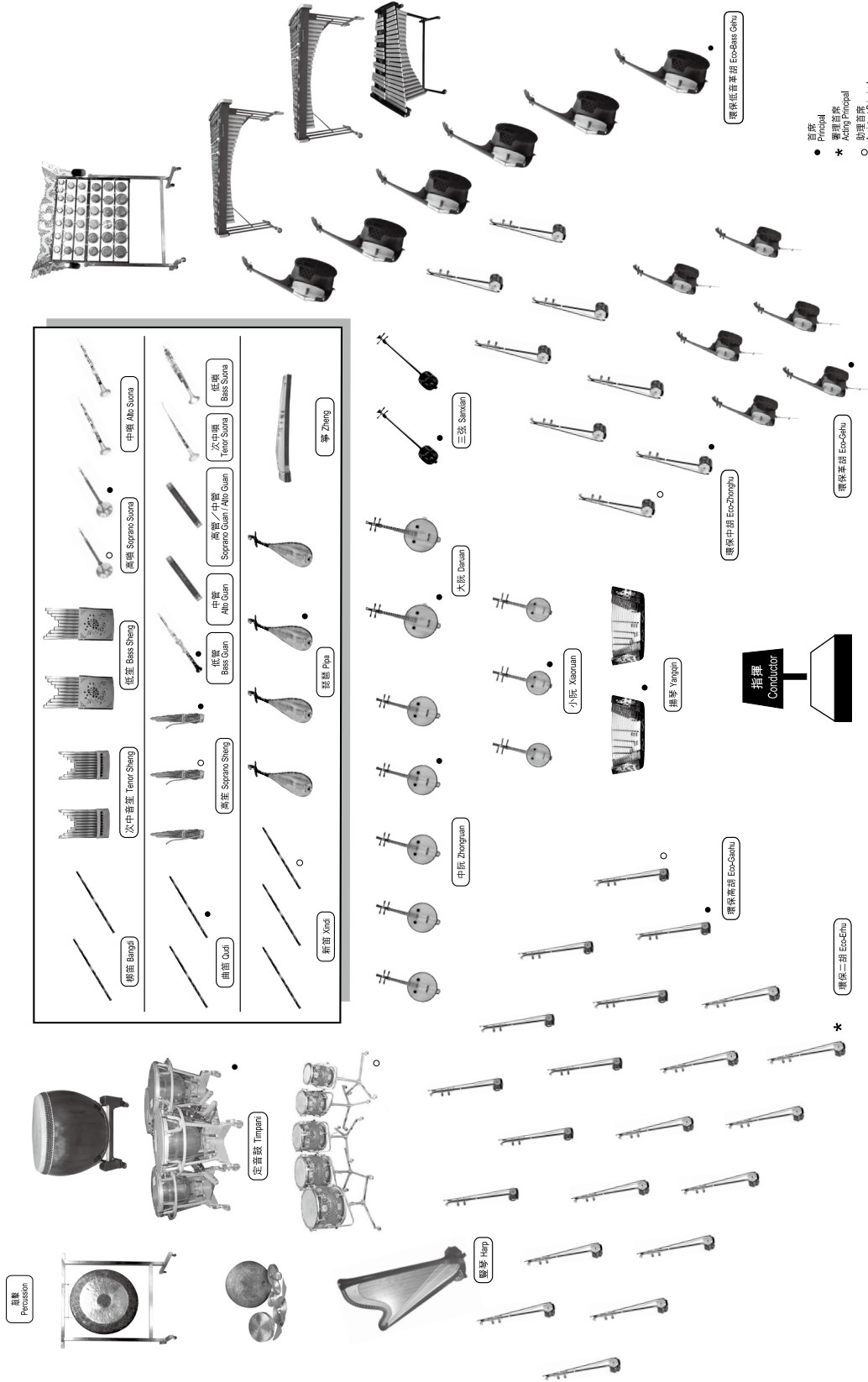
The 4th movement: A Feastday

On the 15th day of the 8th lunar month, the Miao minority celebrate the Fresh Crop Tasting Festival. People sing and dance in good cheer to celebrate the bumper harvest. Towards the middle section of this movement, the tune of a feige appears, accompanied by the lusheng playing a 7/4 dance piece in the background. The feige is 'a song with wings', sung to one's beloved over a considerable distance, such as in the next village or on another hill.

- Zhu Jian'er

聲部位置圖

General Layout Plan of Instrument Sections



* 演奏家編制將依照實際情況安排。Musicians at the live performance may vary and are subject to assignment.

- 指揮 Principal
- ★ 樂理主任 Acting Principal
- 助理首席 Assistant Principal

環保鼎式高胡的新發明技術 獲國家知識產權局授予 實用新型專利權

Ding-style Eco-Gaohu Invention has granted the
utility model patent from the China National
Intellectual Property Administration
(2/2/2024)

改革的核心技術是
共鳴系統的改革和創新
標誌着環保胡琴系列的
改革進入第四代



六角扁筒重奏高胡

橢圓兩用高胡

兩款環保鼎式高胡



香港中樂團研發環保胡琴系列演出超越1700場創造歷史

榮獲國家「第四屆文化部創新獎」(2012)

推薦單位：香港特別行政區政府民政事務局

環保鼎式高胡的新發明技術獲國家知識產權局授予專利權 (2024)

刷新「累計最多人體驗環保胡琴系列」的「可持續發展世界紀錄」(2025)

環保胡琴系列是樂團為發展民族管弦樂新型的整體音響而創製的改革樂器。新研發的環保鼎式高胡之發明技術，已於 2024 年 2 月獲得國家知識產權局授予實用新型專利權。

高胡、二胡、中胡的改革重點，是在保留傳統樂器的音色和演奏法的基礎上，擴張其表現力。而革胡和低音革胡的改革，則從樂團的整體音響結構出發，創造適合現代民族管弦樂團使用的民族拉弦低音樂器。整套膜振弦樂器在橫跨 6 組 8 度的音域裡，音色融為一體，音量較傳統弦樂器大三分之一以上，實現了整體音響在層次、織體、質感、厚度、響亮度前所未有的突破。這種具典型的中國胡琴韻味音色亦具交響功能的音響，更具有豐富的表現力和藝術感染力。新的整體音響為民族音樂的發展開拓新的空間。

第一代環保胡琴研發由 2005 年開始，2009 年整體完成。2014 年完成第二代，2019 年進入第三代。目前演出場次超越 1700 場。三代環保胡琴研發之目的，為配合藝術總監的整體發展佈局。通過樂器功能的改良，擴展樂曲表現力及提高演奏水準。通過三者的循環互動為樂團帶來質的改變，全方位提高樂團的層級。環保胡琴結構性改革的靈感與突破點，均源自對現場演出的觀察，經研究室的設計、實驗後推出的試驗品。通過多場演出驗證後，調整、定型。經過藝術小組審核，最後由藝術總監拍板進入樂隊使用。經此程序誕生的三代環保胡琴具備很高的科學性與實用性，也迎來樂團水準的不斷提升。

最近幾年艱難複雜的環境中，在兩位總監身體力行的帶領下，環保胡琴的研發推廣工作通過互聯網拓展更大的發展空間。與大灣區及世界環保大潮流接軌，以環保和藝術雙贏的標準，繼承發揚傳統的中國音樂文化藝術，是我們應有的擔當。「士不可以不弘毅，任重而道遠。」（《論語》）

研究及發展部研究員、樂器研究改革主任

阮仕春 (8.3.2024)

The HKCO Eco-Huqin Series

With performances over the 1700 historical mark

Recipient of the '4th Ministry of Culture Innovation Award' of the People's Republic of China (2012)

On the recommendation of the Home Affairs Bureau, HKSAR Government

Ding-style Eco-Gaohu Invention has granted the utility model patent from the China National Intellectual Property Administration (2024)

The 'Eco-Huqin Series' has set a new Sustainable Development Goals World Record (SDGs World Record) for the highest cumulative number of participant experiences. (2025)

The Eco-Huqin Series is a system of reformed (or remodelled) musical instruments developed by the Hong Kong Chinese Orchestra motivated by the need to create a new orchestral voice. The new invention of the Ding-style Eco-Gaohu has granted the utility model patent from the China National Intellectual Property Administration in Feb 2024.

In remodelling the *gaohu*, *erhu* and *zhonghu*, the main emphasis is on the expansion of their physical capabilities while preserving their traditional timbre and mode of performance. As for the *gehu* and the bass *gehu*, it is to re-create bowed ethnic instruments suitable for use in a modern Chinese orchestra in order to achieve an overall orchestral sound. The entire set of vibrating membrane string instruments has a range of six octaves that blend well with each other, while the volume is larger by one-third when compared with the traditional model. The result is an unprecedented breakthrough in the overall orchestral voice, in terms of nuances, texture, body, depth and volume. It has the typical tonal appeal of the Chinese *huqin* and at the same time serves the symphonic functions as expected of an orchestra, with enhanced expressiveness and compelling qualities that open up new dimensions for Chinese music on the whole.

The research and development process of the first generation of Eco-Huqins began in 2005 and achieved preliminary success in 2009. It was followed by the completion of the second generation in 2014, then moving on to the third in 2019. By now, the Eco-Huqins have been heard in almost 1700 performances. The research and development processes of the three generations of Eco-Huqins have been geared around the Artistic Director's macro vision for the Orchestra. By reforming the functions of the instruments, musical expressiveness is expanded and performing standards enhanced. The three aspects generate cyclical, reciprocating effects which lead to fundamental changes in the Orchestra's timbral quality, and escalate it to a higher level in every way. The structural changes of the Eco-Huqins and breakthroughs start with inspirations gleaned from on-site observations of performances, designing and experimenting at the HKCO's R&D Department, repeated empirical testing on the concert stage, adjusting, formulating and assessments by the Artistic Team before the Artistic Director put his stamp of approval of incorporating these instruments into the configuration of the orchestra. This stringent process ensures that the three generations of Eco-Huqins are scientifically and pragmatically viable.

We see a very complex situation in the last few years, under the guidance of the two directors, the development and promotion of Eco-Huqins reached a higher ground through internet. It is our responsibility to keep in line with the trend of environmental protection in the Greater Bay Area and the world, to achieve a win-win situation of environmental protection and art, and also keep inheriting the culture and art of traditional Chinese music. As in the *Analects* says "A Gentleman must be strong and resolute, for his burden is heavy and the road is long."

Yuen Shi Chun

Research Fellow, Research and Development Department
Research & Development Officer (Musical Instrument)

8 March 2024



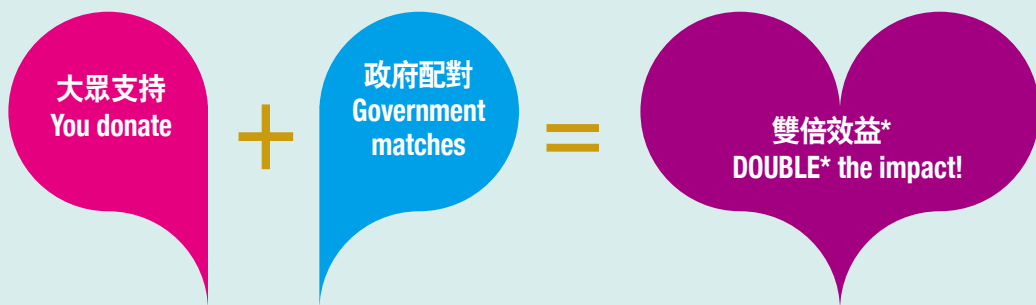
環保鼎式高胡、環保高胡、環保中胡、環保二胡、環保低音革胡、環保革胡
Ding-style Eco-Gaohu, Eco-Gaohu, Eco-Zhonghu, Eco-Erhu, Eco-Bass Gehu, Eco-Gehu

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- 多方位研究及發展音樂藝術

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- Provide opportunities for youths to develop an interest in music and participate in music activities
- Act as cultural ambassador to foster art exchange through our tour programmes for Mainland China and overseas
- Conduct research on music and musical instruments, and develop music as an art form

鳴謝類別 Acknowledgement Categories		捐助金額 Donation Amount
大音捐助人 Accolade Donor	大音，老子曰：「大音希聲，大象無形」，莊子曰：「至樂無樂」，大音和至樂，是宇宙、自然的音樂，也是音樂的至高無上的境界。 One who believes that the Orchestra deserves the highest honour.	HK\$1,000,000 或以上 or above
弘音捐助人 Brilliance Donor	弘音，《易坤》曰：「含弘光大」。《詞海》：「擴充；光大」。 弘音者，弘揚、光大中國民族音樂之意。 One who ranks the Orchestra as brilliant in artistic excellence.	HK\$500,000 — \$999,999
知音捐助人 Connoisseur Donor	知音，出自伯牙彈琴，子期知音的故事。古人云：「知音難尋」，「人生有一知音足以」。知音是聆聽和領悟音樂的最高境界。 One who accords critical acclaim to the Orchestra.	HK\$300,000 — \$499,999
妙音捐助人 Delight Donor	妙音，感覺音樂美妙或奇妙。 One who finds pleasure and delight in the music of the Orchestra.	HK\$100,000 — \$299,999
悅音捐助人 Encore Donor	悅音，愉悅，歡喜，以聆聽音樂為愉悅。 One who enjoys the performance of the Orchestra and wants it to continue to develop and grow.	HK\$10,000 — \$99,999
愛音捐助人 Favour Donor	愛音，當指熱愛音樂。 One who supports the Orchestra with a special favour.	HK\$1,000 - \$9,999

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For details of various donation schemes, please contact Miss Tracy Huang, Head of Marketing and Development
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- 有潛質的青少年學員可獲優先考慮加入「香港青少年中樂團」及「香港青少年箏團」
- 導師會特別為學員編選適合之演出及訓練曲目，學員有機會學習不少源遠流長的傳統中國作品。

課程類別

- 吹管：笛子、管、笙、嗩吶
- 彈撥：箏、揚琴、柳琴、琵琶、阮、三弦
- 拉弦：二胡
- 敲擊：中國鼓

上課形式

- 個人班
- 二人班
- 小組班

成人悠閒樂器班

現設有以下課程：

■ 箏 ■ 二胡

專為希望接觸和學習中國樂器的成人而設，以興趣為主導，沒有程度劃分。

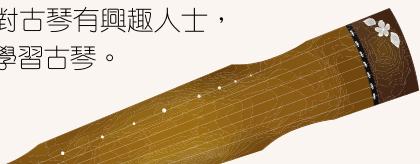
課程以小組形式進行，導師會由淺入深，循序漸進培養學員的演奏技巧和音樂知識。



古琴小組班

課程特色

不分程度，以興趣主導，適合任何對古琴有興趣人士，輕鬆學習古琴。



兒童/成人敲擊小組班

適合未有音樂基礎的人士報讀，導師以活潑生動方式介紹不同的中國鼓類樂器，並透過合奏及重奏的訓練，增強學員的樂感及興趣，為音樂學習奠定基礎。



蔡雅絲古箏班

由香港中樂團教育主任、香港青少年箏團導師 蔡雅絲任教，設個人班，二人班及小組班。



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最新出版

中國民族管弦樂 樂隊演奏片段 (專業程度) 笙

為了培養和提高更多專業笙演奏者的技術水平，以及更深入了解樂團合奏的奧妙，樂團特別揀選了中國當代六位著名作曲家：郭文景、彭修文、趙季平、劉文金、關廼忠、顧冠仁（按筆劃序）所創作的 30 餘首作品中有關笙的部份，作為完整的練習教材。



在現代民族管弦樂作品蓬勃發展的背景下，笙演奏性能從單音旋律、傳統五八度和聲、複雜和弦乃至現代音樂的音堆演奏，於不同樂曲中之和聲變化、和弦轉換，結合節奏、音色、音量變化，及樂團片段中常用之傳統笙技巧如呼舌、花舌、單雙吐、鋸氣、氣顫音等融合多項技巧，充分展現出現代民族管弦樂作品高度發揮之樂器性能與色彩，同時在樂感上亦考驗笙演奏者於樂譜解讀能力之深度與廣度。

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國際笙簧節 2026

「一簧一世界 千笙共宇和」笙是中華三千年禮樂文明的活化石，傳入歐洲後，對世界樂器的發展也起了積極的推動作用。笙與西方的口琴和風笛等同屬簧片樂器家族，卻因文化背景不同而形成獨特的音樂風格。

「笙生不息—國際笙簧節」由閻惠昌（藝術總監兼終身指揮）為概念創建人，活動透過實體及線上形式，以香港為主場及不同地域作為呼應點跨地域舉行，是一項結合文化、體育及旅遊的活動。國際笙簧節由大型活動「笙生不息—千簧和鳴」笙簧馬拉松揭幕啟動，其他活動包括與各地音樂院校及樂團組成籌備委員會合作舉辦國際學術論壇及國際中國笙樂大賽等，以及由世界各地著名笙演奏家或團隊、笙簧馬拉松代表與樂團於2026年9月演出的第50樂季揭幕音樂會「千簧一字」音樂會。

「千簧和鳴」笙簧馬拉松

2026年3月22日
香港啟德體育園

作為「笙生不息—國際笙簧節」的揭幕活動，「笙生不息—千簧和鳴」笙簧馬拉松將吸引國際音樂愛好者來到香港，感受中西音樂交融的魅力，這是一項結合文化、體育及旅遊的盛事。香港中樂團將廣邀近千名中、西方各類簧片樂器的愛好者參與，共創兩項世界紀錄，相關樂器包括有笙、蘆笙、胡蘆笙、葫蘆絲、口琴及風笛等。活動將於啟德體育園「龍之九子」雕塑展開序幕，並由不同樂器組成的隊伍，於園內特定景點快閃演出，最後全體匯聚於東營草地，與香港中樂團在黃昏戶外音樂會中同台演出。透過5.5G科技，活動將作全球直播，與世界觀眾共享盛況，見證創造世界紀錄的一刻。

分組排練、綵排及總綵排：2026年3月20-22日（暫定）

截止報名日期：
12月20日

- 歡迎6歲或以上之專業或愛好者參加
- 可選擇笙、蘆笙、胡蘆笙、葫蘆絲、口琴或風笛其中一項
- 參加者演出時須背譜及自備樂器
- 樂團將於參加者報名後提供不同程度之演奏樂譜
- 此項活動可能入選健力士世界紀錄大全及聯合國可持續發展世界紀錄
- 參加者將按所選樂器分成不同隊伍，於啟德體育園內指定地點進行快閃演出，最終全體匯聚於東營草地，與香港中樂團一同於黃昏戶外音樂會演出
- 參加者必須練習由樂團發佈的「國際笙簧節」主題曲《千簧和鳴》，以便於快閃環節演出。該曲目設有三個難度級別，參加者可根據自身程度選擇適合版本
- 無論個人或團體參加者，每個樂器隊伍均由該組別的藝術統籌根據參加者的程度安排該組別之快閃表演曲目，每隊演出時間約為15至20分鐘，詳細內容將於報名截止後公布
- 與香港中樂團在黃昏音樂會合演的曲目（由伍卓賢創作）將於報名截止後公布
- 如有興趣參加笙-樂器訓練班（\$2,500），請於表格表達意向。訓練班適合無經驗或初學者，費用包括含訓練課程（10堂）、報名費及一把笙，每班最少20人，額滿即開。參加者需於報名截止日年滿六歲。



詳情及報名
Details and registration

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* 參加者可以HKD160（一位）加購健力士世界紀錄證書（電子證書）、可持續發展世界紀錄證書（實體證書）及紀念襟章

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琵琶：張強

環保二胡：毛清華

樂團藝術總監兼終身指揮閻惠昌以熱烈歡快的《豐收鑼鼓》揭開序幕，並帶領樂團演奏多首經典樂曲，包括《星河潑墨》、由樂團聯合胡琴首席毛清華演繹的二胡敘事曲《新婚別》、由琵琶演奏家張強演繹的琵琶協奏曲《草原英雄小妹妹》以及全場觀眾以布郎鼓與樂團合奏的《黃河暢想》，其中張強更即場演奏琵琶片段《獅子滾繡球》。樂團演奏了兩首再請曲《送我一支玫瑰花》及《揚帆濟滄海》，在全場觀眾的歡呼聲下為音樂會畫上句號。



觀眾留言

The concert is fantastic

很精彩的表演

每個表演都超級好!!!

閻指揮與張教授《草原英雄小妹妹》配合得太完美了!!震撼!!強

Amazing!! Wonderful!

我偶像 草原英雄小妹妹 草原太好聽了!回家練習了!!

一流演出 繞樑三日

Loved Mao QingHua's playing very moving! Thanks you!

從大學時開始喜歡香港中樂團，祝樂團越奏越好，多創作，多分享!



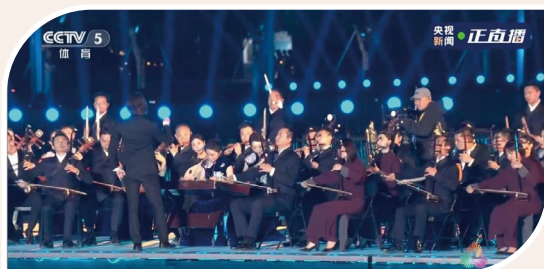
全運會閉幕式

21/11/2025

參與演出演奏家：

徐慧、宋慧、張宇慧、李曉丁、劉一歌

樂團榮幸獲邀於第 15 屆全運會閉幕式上，以環保胡琴攜手粵澳兩地樂團為觀眾帶來精彩演出。環保胡琴於 2005 年起開始研發，2009 年全套亮相後，樂團經常以「環保之聲」於世界各地著名藝術節及演出場地演出，包括北京國家大劇院、美國 Carnegie Hall、比利時 Klara Festival 等。



中國太平保險（香港）有限公司全力支持

中樂摯友會學校會員 - 演奏家到校分享會

10-11/11/2025



分享演奏家：趙太生（三弦）

學校：港大同學會小學

分享演奏家：陳怡伶（柳琴）

學校：迦密梁省德學校



香港中樂團 Hong Kong Chinese Orchestra



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Artistic Director and Principal Conductor for Life
Director of The HKCO Orchestral Academy
閻惠昌 SBS
Yan Huichang SBS



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Assistant Artistic Director and
Resident Conductor
周熙杰
Chew Hee Chiat



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Sun Peng



副指揮兼
香港青少年中樂團常任指揮
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Resident Conductor of the Hong Kong
Young Chinese Orchestra
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Rupert Woo Pak Tuen

桂冠藝術家
Artist Emeritus



閻學敏
Yim Hok Man

客席樂團首席
Guest Concertmaster



沈誠
Shen Cheng



嚴潔敏
Yan Jiemin



張重雪
Zhang Chongxue

環保二胡
Eco-Erhu

首席*
Principal*



徐慧
Xu Hui



石佩玉
Shih Pei-yu



匡樂君
Kuang Lejun



宋慧
Song Hui



巫采蓉
Wu Tsai-jung



杜錫礎
To Shek Chor



張宇慧
Zhang Yuhui



施盤藏
Sze Poon Chong



蕭秀嫻
Siu Sau Han



韓婧娜
Han Jingna



蘇純賢
So Shun Yin



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Wong Kam Pui

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Mao Qinghua

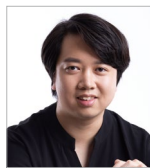
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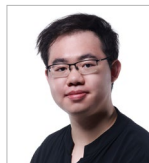
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and Principal Gaohu

助理首席
Assistant Principal



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Tse Chan Hung



胡珈城
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Wong Sum Ho



麥嘉然
Mak Ka Yin



方子蔚
Fong Tsz Wai



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Xiang Xuan

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首席
Principal



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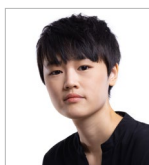
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Law Wing Nin



董曉露
Tung Hiu Lo



安悅
An Yue



李小夏
Lee Hsiao-hsia



吳帆
Wu Fan



何偉
He Wei



柯雨萌
Ke Yumeng



魏漢雲
Ngai Hon Yip

環保低音革胡
Eco-Bass Cehu

首席
Principal



齊洪偉
Qi Hongwei



李庭灝
Li Ting Ho



陳岳華
Vonghemrat Pichan



黎偉
Li Wei



鄭潔云
Cheng Chieh-yun



李采文
Li Choi Man

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琵琶 Pipa	首席 Principal					中阮 Zhongruan	首席 Principal		
	張瑩 Zhang Ying	王楷涵 Wang Kai-han	邵珮儀 Shiu Pui Yee	黃璿僑 Wong Yui Kiu	吳榮熙 Ng Kai Hei		吳曼翎 Wu Man-lin		

			大阮 Daruan	首席 Principal			三弦 Sanxian	首席 Principal	
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	箏 Zheng		豎琴 Harp		曲笛 Qudi	笛子首席 Principal Dizi		
陳曉鋒 Chan Hiu Fung		李宜蒨 Lee Yi-chien		譚懷理 Tam Wai Li		孫永志 Sun Yongzhi	巫致廷 Wu Chih-ting	

梆笛 Bangdi			新笛 / 大笛 Xindi / Dadi	笛子助理首席 Assistant Principal Dizi			
	林育仙 Lin Yu-hsien	李想 Li Xiang		陳子旭 Chan Chi Yuk	杜峰廉 To Fung Lim	郭栢曦 Kwok Chun Hei	

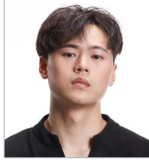
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Soprano Sheng

笙首席
Principal Sheng



陳奕濂
Chen Yi-wei

笙助理首席
Assistant Principal Sheng



魏慎甫
Wei Shen-fu



戴宇承
Tai Yu-cheng

次中音笙
Tenor Sheng



阮建熹
Yuen Kin Hei



陸儀
Lu Yi

低音笙／高音笙
Bass Sheng / Soprano Sheng



王彥瑾
Wang Yen-chin



林進穎
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高音噴呐
Soprano Suona

噴呐首席
Principal Suona



馬瑋謙
Ma Wai Him

噴呐助理首席
Assistant Principal Suona



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中音噴呐
Alto Suona



羅行良
Law Hang Leung

次中音噴呐
Tenor Suona



蔡暉彥
Tsoi Wai Yin



關樂天
Kwan Lok Tin

低／高音噴呐
Bass / Soprano Suona



劉海
Liu Hai

高／中／低音管
Soprano / Alto / Bass Clarinet

首席
Principal



盧偉良
Lo Wai Leung



任釗良
Ren Zhaoliang

敲擊
Percussion



秦吉濤
Qin Jitao

首席
Principal



陸健斌
Luk Kin Bun

助理首席
Assistant Principal



錢國偉
Chin Kwok Wai



李芷欣
Lee Tsz Yan



陳律廷
Chan Lut Ting



廖倚苹
Liao Yi-ping



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Kwan Hoi Yee



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- 特約演奏家
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- △ 香港中樂人才菁英計劃
Hong Kong Chinese Music Talent
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香港中樂團演奏家排名按筆劃序。
弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。

The HKCO members are listed in Chinese stroke order.

The string section utilizes revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systematically.

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Choi Ngai Si

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Research & Development Officer (Musical Instrument)

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Yuen Shi Chun

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副組長：盧偉良

Leader: Yim Hok Man

Assistant Leader: Lo Wai Leung

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副組長：阮仕春

組員：周熙杰、閻學敏、任釗良、劉海

Leader: Yan Huichang

Assistant Leader: Yuen Shi Chun

Members: Chew Hee Chiat, Yim Hok Man, Ren Zhaoliang, Liu Hai

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Hong Kong Young Chinese Orchestra

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Conductor

Rupert Woo Pak Tuen

香港青少年箏團導師

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劉惠欣

Choi Ngai Si
Lau Wai Yan

導師

箏

蔡雅絲
劉惠欣
徐美婷

Tutors

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Choi Ngai Si
Lau Wai Yan
Chui Mei Ting

古琴

余美麗

Guqin

Yu Mei Lai

笛子

陳子旭
巫致廷
杜峰廉
何兆昌

Dizi

Chan Chi Yuk
Wu Chih-ting
To Fung Lim
Ho Siu Cheong

笙

魏慎甫
陸儀

Sheng

Wei Shen-fu
Lu Yi

嗩吶

馬瑋謙
胡晉僖
劉海
羅行良

Suona

Ma Wai Him
Wu Chun Hei
Liu Hai
Law Hang Leung

管

任釗良
秦吉濤

Guan

Ren Zhaoliang
Qin Jitao

敲擊

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李芷欣
陳律廷
李慧美
梁正傑
關凱儀

Percussion

Luk Kin Bun
Lee Tsz Yan
Chan Lut Ting
Li Wai Mei
Leung Ching Kit
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香港青少年中樂團分聲部導師

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黃心浩

Erhu / Gaohu / Zhonghu

Wong Sum Ho

革胡

李小夏

Gehu

Lee Hsiao-hsia

低音革胡

李庭灝

Bass Gehu

Li Ting Ho

揚琴

李孟學

Yangqin

Lee Meng-hsueh

柳琴／阮

陳怡伶

Liuqin / Ruan

Chen I-ling

琵琶／三弦

黃璿僑

Pipa / Sanxian

Wong Yui Kiu

箏

姚欣

Zheng

Iu Yan

笛子

陳子旭

Dizi

Chan Chi Yuk

笙

魏慎甫

Sheng

Wei Shen-fu

嗩吶

劉海

Suona

Liu Hai

敲擊

李芷欣

Percussion

Lee Tsz Yan

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黃心浩

徐慧

李曉丁

蕭秀蘭

韓婧娜

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三弦

趙太生

Tutors

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Mao Qinghua

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Xu Hui

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Han Jingna

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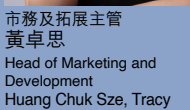
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